

*The USE of the*  
**—VOICE—**

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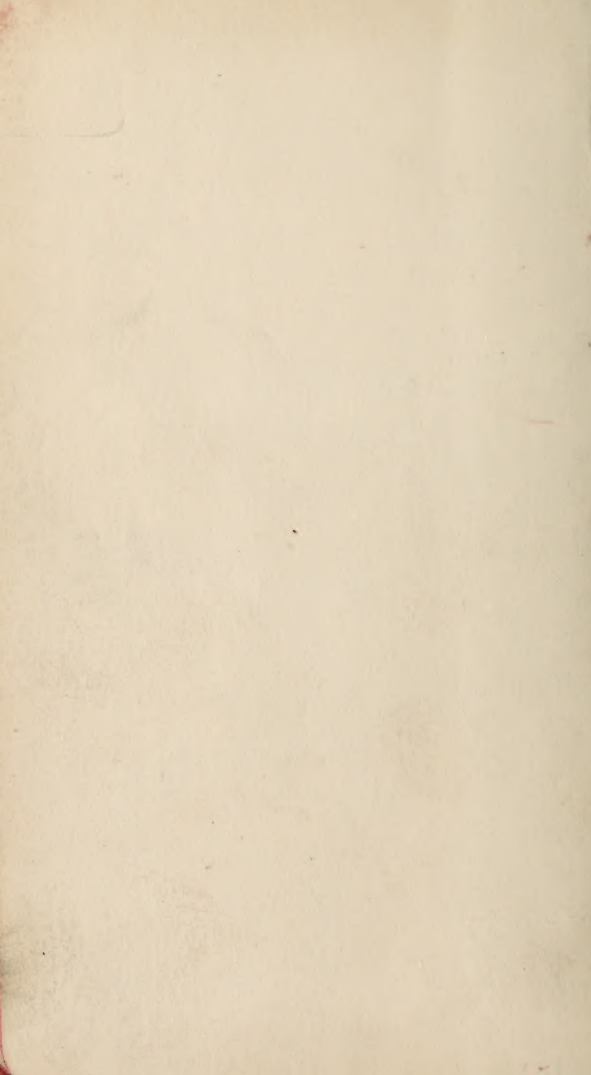
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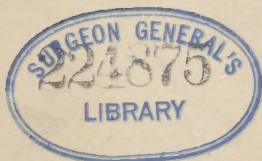




THE  
USE *of the* VOICE

A POCKET MANUAL ON  
BREATHING, READING,  
and SPEAKING

BY  
✓  
GEORGE BURT STARR  
LOMA LINDA COLLEGE OF MEDICAL  
EVANGELISTS



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## *Dedication*

*To all who believe themselves called  
to present truth to others  
through the medium of public speech,  
this booklet is respectfully and  
sympathetically dedicated  
by its author.*



## *Foreword*

THE author of this pocket manual searched in vain the bookstores of this and other countries for a pocket-sized instruction booklet on the speaking voice.

Many excellent treatises were found, dealing exhaustively with voice culture in its various features, but usually accompanied with so many selections for reading and recitation as to make them cumbersome and expensive. To meet this apparent lack, and to furnish in a brief and comprehensive form practical suggestions to speakers, this little booklet has been written.

G. B. S.

*Los Angeles, California, 1916.*



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*"He is an orator who can  
make me think as he thinks  
—and feel as he feels."  
—Webster.*

*"They read in the book, in  
the law of God, distinctly;  
and they gave the sense,  
and caused them to under-  
stand the reading."  
Neh. 8: 8.*

# *Use of the Voice*

## VALUE OF VOICE MASTERY



ARGE sums of money and much valuable time are spent upon the mastery of wind and stringed instruments. The expenditure of this time and money is necessary to the attainment of ability to produce sounds which will be pleasing to the ear, and to which others will

consent to listen, or which they will pay large sums for the privilege of hearing. It is of much greater importance that attention be given to the cultivation of the "harp of a thousand strings" upon which we play so constantly, either to the pleasure or to the discomfort of our hearers.

The sawing and rasping upon one or two strings of a musical instrument is not more disagreeable, to the refined and cultured, than are the harsh, rasping tones of the uncultivated human voice, produced continuously upon one or two tones of the vocal cords. It is wearisome and disease-producing.

## A PLEASING VOICE

"Is it desirable that our musical instruments upon which we play occasionally, be sweet-toned and in perfect tune, and of no consequence that our voices and our children's voices be clear and sweet, musical and pure? Are easy, graceful attitudes important in pictures and statues, and not desirable in ourselves? Pleasant tones of voice and agreeable manners gain friends, win confidence, secure customers, inspire pupils, and delight audiences. They are agreeable and profitable everywhere.

"Exercise in respiration, articulation, and vocalization strengthens the lungs, expands the chest, develops the muscles of the throat and neck, protecting them against colds and bronchial affections, calls into action abdominal, dorsal, and intercostal muscles, and thus aids digestion, and in fact invigorates all the physical powers. It also strengthens the mental and moral powers."—*"Science of Elocution," S. S. Hamil.*

### CORRECT VOICE TRAINING

Learning to recite or declaim one or many selections, is not voice culture. But education in the sounds used in correct speaking or reading, in distinctness of utterance, in modulation, and in becoming acquainted with the tones and powers of your own voice, so that you know on what tones you are speaking, whether high or low, and in the control of the breathing powers, so that you can intelligently furnish to the vocal cords the amount of air necessary to produce and sustain the sound required, and in the cultivation of the eye and mind to see and decide how each production, be it prose or poem, should be rendered in order to present its true sentiment,—this is voice education that will enable you to read not one selection merely, but all selections.

Voice culture we owe to our friends as well as to ourselves.

### A BAD VOICE

"A bad voice is a bad habit to be got rid of just as any other bad habit is to be got rid of, by turning the will upon it.

"A good voice is a good habit to be cultivated just as any other good habit is to be acquired, by setting the will to acquire it.

"If your voice has a tendency to go up, you are to do with it just as you would with your elbow if it has a tendency to go up on the table. Just put it down, and keep it down by an exercise of the will. Will it down, put it down, and keep it down, until it stays down without a conscious exercise of the will."—*"Before an Audience," Nathan Sheppard.*

## THE POWER OF SPEECH

### A TALENT FOR GOOD

"The power of speech is a talent that should be diligently cultivated. Of all the gifts we have received from God, none is capable of being a greater blessing than this. With the voice we convince and persuade; with it we offer praise and prayer to God, and with it we tell others of the Redeemer's love. How important, then, that it be so trained as to be most effective for good!

### EVILS OF NEGLECT

"The culture and right use of the voice are greatly neglected, even by persons of intelligence and Christian activity. There are many who read or speak in so low or rapid a manner that they cannot be readily understood. Some have a thick, indistinct utterance; others speak in a high key, in sharp, shrill tones, that are painful to the hearers. Texts, hymns, and the reports and other papers presented before public assemblies are sometimes read in such a way that they are not understood, and often so that their force and impressiveness are destroyed.

"THIS IS AN EVIL THAT CAN AND SHOULD BE CORRECTED. On this point the Bible gives instruction. Of the Levites who read the Scriptures to the

people in the days of Ezra, it is said, 'They read in the book in the law of God distinctly, and gave the sense, and caused them to understand the reading.'

## REWARD OF DILIGENCE

"By diligent effort, all may acquire the power to read intelligibly, and to speak in a full, clear, round tone, in a distinct and impressive manner. By doing this we may greatly increase our efficiency as workers for Christ. . . . The right culture and use of the power of speech has to do with every line of Christian work; it enters into the home life, and into all our intercourse with one another. We should accustom ourselves to speak in pleasant tones, to use pure and correct language, and words that are kind and courteous."—*"Christ's Object Lessons."*

## ALL MAY SUCCEED

You can increase the volume of your voice.

You can improve the sweetness of the voice tone, distinctness of utterance, inflection and modulation, and your health.

You can enlarge your chest capacity from one to three inches, in three months' time, by ten minutes' attentive and correct daily practice.

This means good, solid improvement for constant use, and not simply for exhibition at stated times.

## WHAT YOU CAN DO

This improvement will add to every pleasure of life; it will sharpen all your powers, especially those of observation and ability to contribute to the happiness and education of others; and it will improve your health.

## USE OR LOSE

As soon as improvement is noted in any tone of your voice, put it into use in everyday conversation. Using is the only surety against losing. Talk in it. Whisper in it. Sing in it. Make the most of it. Do not let it slip away from you.

If you determine to correct your voice defects, you will surely succeed. Most of the defects observed are the result of carelessness, lack of culture, or real indolence.

## THE NASAL TWANG

At a convention of gospel workers, whose occupation made it necessary for them constantly to talk to the people, and whose success in obtaining a hearing and in helping the people depended upon the manner in which they spoke and the impression it made, the author found several persons who had a decidedly disagreeable nasal twang.

## ITS CAUSE

In each instance, these persons imagined themselves to be afflicted with some nasal trouble that was responsible for the unpleasant sounds they were producing. But upon close observation, it was found, in every instance, that the individual had the habit of holding the teeth closely together when talking; and the more earnest they became in their subject, the more tightly did they close their teeth. This, of course, forced the sound through the nostrils, and thus produced the disagreeable nasal sound. The reader can easily test this, by trying to talk with the teeth closed. With the mouth open, and the nose held tightly, it will be much easier to produce full, clear tones than with the teeth closed.



**THE REMEDY**

As a remedy for this, and for all indistinct utterances, and as an aid in the practice of the full, round tone of each vowel sound, we recommend the insertion, between the teeth, of a piece of hard rubber, or hard wood, about seven eighths of an inch in length. The piece should not be too wide—from one eighth to one quarter of an inch. Practice of the vowel sounds, round and full, with this between the teeth, will so prompt the memory that in time you will accustom yourself to open your mouth.

**CAREFULLY OBSERVE**

If you will observe successful speakers and singers, and note how they open their mouths when speaking or singing—in fact always, even in private conversation—you will discover, perhaps, at least one of the reasons why you have not been able to approach more nearly their fine performances.

“Open thy mouth wide” is a Scriptural injunction (Ps. 81: 10), and one which must be obeyed by all speakers who would make themselves heard, or who wish to give utterance to full-toned vocal sounds.

**OPEN MOUTH**

Of Jesus, the world's greatest Teacher, who “spake as never man spake,” it is said, “He opened His mouth, and taught them.” Matt. 5: 2.

Through Ezekiel, Jehovah says: “When I speak with thee, I will open thy mouth, and thou shalt say unto them, Thus saith the Lord God; He that heareth, let him hear.” Ezek. 3: 27.

Many present-day preachers ought to join the great apostle Paul in his prayer, “That utterance

may be given unto me, that I *may open my mouth* boldly, to make known the mystery of the gospel" (Eph. 6: 19), else some of its precious mysteries will remain forever locked behind closed lips.

Luther gave excellent advice to preachers when he said, "Open thy mouth, speak boldly, finish quickly."

## SHORT AND CLEAR

Short sermons, lectures, or songs, well delivered, are always most appreciated. Clear points, well packed, and winnowed from tedious detail, are listened to with pleasure. We should never try to give out at one hearing all we have in stock.

## STOP IN TIME

"When you are teaching the people, present only a few vital points, and keep the mind concentrated on these points. By wandering from straight lines, and bringing in that which calls the mind off the subject, you weaken all that you have previously said. Dwell decidedly on a few important points. *Speak short*. When a discourse is too long, the last part detracts from the force and interest of that which preceded it. *Do not wander*, but come right to the point. Give the people the very manna from heaven. The teacher of the word of God must first talk with God, and then he can stand before the people with the Holy Spirit working upon his mind. If he faithfully cooperates with Christ, the promise will be fulfilled, 'Lo, I am with you alway.'

## STICK TO YOUR SUBJECT

"Be careful never to lose a sense of the presence of the divine Watcher. Remember that you

are speaking not only to an unenlightened assembly, but to One whom you should ever recognize. *Speak as though the whole universe of heaven were before you*, as well as the hungry, starving company of God's sheep and lambs, which must be fed. Give the people pure wheat, thoroughly winnowed from all chaff. Keep decidedly to a few points."—*Practical Instruction to Ministers*," E. G. White.

## KNOW YOUR INSTRUMENT

The owner takes pride in his harp, piano, organ, flute, cornet, violin, mandolin, or guitar. He carefully examines its mechanism, delighting in its form and tone, and diligently inquiring how to give it proper care to insure its preservation. It would seem pardonable, then, if some interest is manifested in the mechanism of the living human voice instrument, so wonderfully constructed as to be able to express all shades of emotion and sentiment, in all the delicate tones essential to convey to the hearer the pleasure or pain experienced by the mind.

## PHYSIOLOGY OF THE VOICE

Some writers on voice culture have devoted much space to a very minute description of the physiology of the organs of speech—too much, some have thought, making it burdensome with technicalities.

This has been offset by writers who have boldly asserted that the physiology of the voice is of no use to the one who would learn how to use it, and that "a chart of the windpipe is of no more value to the public speaker than a picture of a bagpipe is to an opera singer."—*Before an Audience*," Sheppard.

However, after carefully considering the two extremes of the subject, the author has decided that a reasonable acquaintance with the fine mechanism of the human voice box could not fail to be of interest and practical service to the thoughtful student. Hence he has inserted in this little volume the best cuts obtainable, accompanied by a very clear description of the organs themselves, based on Steele's *Physiology*, a high authority upon the subject, and one with which the majority of the works on elocution and voice culture are in perfect agreement.

## THE ORGANS OF SPEECH

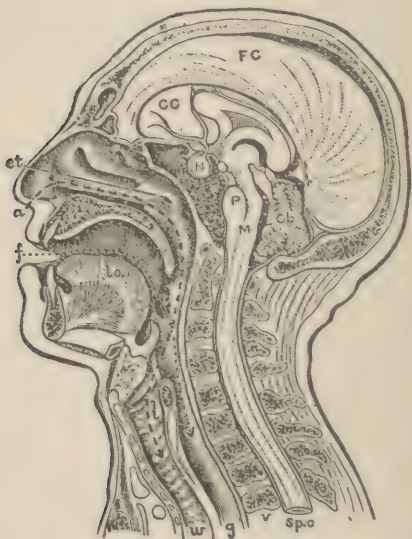
It is advisable for the student to devote sufficient time to the study of the vocal organs to acquire a knowledge of the proper and improper use of their various parts. Pleasure and health result from proper use of these organs in harmony with nature's laws, written upon their every muscle and nerve fiber; while pain and disease are the penalty inflicted by nature for abuse.

For a full description of the physiology, anatomy, and hygiene of the vocal organs, we would refer the reader to the works by Lennox Browne, F. R. C. S., and Miles's "*Standard Elocutionist*."

In the accompanying cut, a view is presented of the nasal air passage and its use as designed by the Creator.

Note the air passage through the nostrils at *a*, and the folds of delicate membrane in the passage, through which the air must crowd and press its way. These folds are lined with cilia — hairlike processes — whose function it is to prevent foreign substances from entering the lungs. Their movements are constantly outward. The mouth has no such provision. These folds of

membrane perform the double function of warming and filtering, thus protecting the lungs from cold air and from germ life, destructive to their tissues.



The letter *f* indicates the food passage into the mouth and over the tongue and into the esophagus. The epiglottis, the door of the windpipe, just at the root of the tongue, is here represented as raised, showing the air passage open. This is the position it assumes when we breathe, but it closes down tightly over the glottis and the

larynx when we swallow food or water. If we laugh or talk when in the act of swallowing, our food is likely to "go the wrong way"; or in other words, small particles of food pass into the windpipe and the larynx; and the unpleasant sensations they produce, cause us to cough in order to expel the intruder. The lungs have no means of disposing of food in this condition.

## THE VOICE BOX

The larynx can be located by the prominence sometimes called "Adam's apple." This prominence is the corner or front angle of the voice box. The accompanying cut gives a side view of the voice box, or larynx, and the interior, with the right shield removed.

1 and 2 are called the pyramids; 3, 3, the vocal cords; 4, muscular process of the right pyramid; 5, upper border of the ring; 6, 3, 3, vocal ligaments; 7, place of attachment of the shield; 8, left plate of the shield; 9, left upper horn of the shield; 10, the ring; 11, the windpipe.

Wind instruments can only be played with wind, and they can be well played only with wind skillfully applied. The human voice apparatus being a wind instrument, the production of full-toned, clear, vocal sounds is possible only when the wind supply is abundant and under the intelligent control of the speaker or singer.

To inhale breath at the wrong time and in the wrong manner is to spoil the delivery. To breathe at the proper time and in the proper manner is an art to be acquired.

"In ordinary tranquil breathing, the process is involuntary and unconscious; but when strength and force of voice are required, the vocal cords

must be swept with a greater volume of air, and art must here be called to the assistance of nature.

### SKILLFUL BREATHING

"To inhale skillfully and silently through the nostrils, and exhale properly, to keep the lungs



constantly supplied with breath, so that they can furnish the larynx instantly the requisite supply of air, constitutes the art of breathing, and can be acquired only by practice.

"Incorrect breathing not only affects vocal utterance, but produces bronchial trouble and pulmonary diseases."—*"Science of Elocution."* Hamil.

The healthy lungs are sufficiently large to retain an amount of air requisite for the forcible

delivery of even long sentences, if economically and intelligently used.

## LUNG CAPACITY

"If we take a deep inspiration, and then forcibly exhale all the air we can expel from the lungs, this amount, which is termed the breathing capacity, will bear a close correspondence to our stature. For a man of medium height—five feet eight inches—it will be about two hundred thirty cubic inches, or one gallon; and for each inch of height, there will be an increase of eight cubic inches. Of this amount, one hundred cubic inches can be forced in only by extra effort, and is available for emergency, or for purposes of training, as in singing, climbing, etc. This is of great importance, since, if the capacity of the lungs only equaled our daily wants, the least obstruction would prove fatal. In addition to this, it is found that the lungs contain about one hundred cubic inches which cannot be expelled, thus making the entire contents about three hundred thirty cubic inches, or eleven pints. The extra amount always on hand in the lungs is of great value, since thereby the action of the air goes on continuously, even during a violent expiration. In ordinary breathing, only about twenty or thirty cubic inches—less than a pint—of air passes in and out.

## THE NEED OF AIR

"The body needs food, clothing, sunshine, bathing, and water; but no one of these wants is so pressing as that for air. The other demands may be met by occasional supplies; but air must be furnished every moment, or we die. Now the vital element of the atmosphere is oxygen gas.



This is a stimulating, life-giving principle. No tonic will so invigorate as a few full, deep breaths of cold, pure air. Every organ in the body will glow with the energy of the fiery oxygen, the electrical life current.

## ACTION ON THE LUNGS

"In the delicate cells of the lungs, the air gives up its oxygen to the blood, and receives in turn carbonic-acid gas and water, foul with waste matter which the blood has picked up in its circulation through the body. The blood, thus purified, and laden with the inspiring oxygen, goes bounding through the system, while the air we exhale carries off impurities. In this process, the blood changes from purple to red. If we examine our breath, we can easily see what it has removed from the blood.

## BREATHING

"Breathe into a glass jar several prolonged breaths, and then lower into the jar a piece of lighted candle about an inch long, attached to a small wire. The candle will be almost immediately extinguished, thus indicating the presence of carbonic-acid gas. If the breath be confined in a bottle for a time, the animal matter will decompose, and give off an offensive odor.

## POISON IN THE BREATH

"Analysis of expired air shows that it has lost about twenty-five per cent of its oxygen, and gained an equal amount of carbonic-acid gas, besides moisture and organic impurities. Our breath, then, is air robbed of its vitality, and containing in its stead a gas as fatal to life as it is to a flame.

## NEED OF LUNG BATHS

"The evil effects of rebreathing the air exhaled cannot be overestimated. We thus take back into our bodies that which has just been rejected. The blood consequently leaves the lungs, bearing not the invigorating oxygen, but refuse matter to obstruct the whole system. We soon feel the effects. The muscles become inactive, the blood stagnates, the heart acts slowly, the food is undigested, the brain is clogged, the head aches, and instances of fatal results are only too frequent. The constant breathing of even the slightly impure air of our houses can but tend to undermine the health. The blood is not purified, and is thus in a condition to receive the seeds of disease and be overcome by them. The system, uninspired by the energizing oxygen, is sensitive to cold. The pale cheek, the lusterless eye, the languid step, speak but too plainly of oxygen starvation. In such a soil, catarrh, scrofula, and consumption run riot."—*"Hygienic Physiology," Steele.*

"One not very strong, or unable powerfully to resist conditions unfavorable to health, and with a predisposition to lung disease, will be sure, sooner or later, by partial lung starvation and blood poisoning, to develop pulmonary consumption. The lack of what is so abundant and so cheap—good, pure air—is unquestionably the one great cause of this terrible disease."—*Black's "Ten Laws of Health."*

Many have perished from a lack of knowledge of these simple truths; and many others have died, and many will die, from pure indolence—a failure to take themselves in hand and daily practice exercises in deep breathing, because it requires the putting forth of a little energy; but this is

positively essential to good health, and after a thorough trial, becomes a daily pleasure.

## BREATHING EXERCISES

Deep breathing exercises are as truly lung and blood oxygen baths, as are the sun, shower, plunge, electric light, or sea bathing, body baths. And one reason why all of these baths are so beneficial is that they promote deep breathing, under favorable surroundings for obtaining pure, oxygen-laden air.

The first point to be borne in mind is that you wish to breathe so deeply as to fill the entire lung capacity with fresh air, and thus reach that one hundred cubic inches of air that is not expelled by ordinary breathing, and stir it up sufficiently to oxidize it thoroughly and expel it.

## EXERCISES

You aim also to obtain, by these exercises, *retaining power*.

## IMPORTANT REQUISITE

Lay aside belts, corsets, and stays, so that the abdominal muscles and the diaphragm may have full play.

*First Exercise:* Stand with heels together within an inch or two of each other. Lean gently forward, so as to bring the weight of the body upon the balls of the feet. Raise the chest decidedly, as though you were contemplating hanging yourself on a supposed hook, by the breastbone. Do not make special effort to throw the shoulders back, as that will put you out of a natural and graceful poise, and cause the abdomen to push prominently forward; but as you raise the chest, and throw the weight of the body upon the balls

of the feet, the other parts of the body will naturally and gracefully assume correct positions.

With the hands at the sides, energized, inhale deeply through the nostrils, and after holding the breath a short time, and while still retaining the breath, raise the arms at the sides at right angles with the body, turning the palms of the hands upward at shoulder height, then over the head, then down to the shoulders. Clench the fists, and with the muscles of the arms in fair tension, thrust the arms full length in front of the body, and cross the arms at the elbows. The object of this movement is to force the air into every part of the lung space; and while the lungs are filled with air, the crossing of the arms at the elbows, with the muscles well set, will crowd the air downward into the lowest cells. Repeat this exercise eight or ten times. It may cause slight dizziness at first, but there is not the slightest cause for alarm. A moment or two of rest will relieve all of the unpleasant symptoms. The dizziness is partly due to the presence, in the lungs, of the extra amount of oxygen, and its effect upon the circulation.

*Second Exercise:* Stand as in first position, with chest raised, and the weight on the balls of the feet, the hands being at the waistline, thumbs back. In all of these exercises, avoid raising the shoulders, as that reduces lung capacity. Fill the lungs with a deep breath, through the nostrils, and expel slowly through the lips, as though endeavoring to cool something. Repeat five times.

*Third Exercise:* Hands at sides, chest up, and weight on balls of feet. Inhale slowly and deeply through the nostrils, hold the breath a short time, and expel quickly and violently through the mouth. Repeat five or ten times.

*Fourth Exercise:* Stand as in all other exercises, with chest up, hands at the sides; and while slowly raising the hands forward and upward over the head, maintaining shoulders' distance between arms, inhale a deep breath, and exhale while lowering the arms sideways downwards. Repeat five or ten times.

*Fifth Exercise:* Hands on sides. Fill the lungs with a deep breath, and while holding the breath, gently percuss the chest and the sides. This exercise may be varied by having another person lightly percuss the back, between the shoulders. This will stir the air in cells otherwise hard to reach. But in this exercise, emphasize "lightly" when percussing or being percussed, to avoid any possible injury. Exhale slowly. Repeat two or three times.

*Sixth Exercise:* Stand as in first position, with hands at waistline. Inhale a deep, full breath, and exhale very slowly while producing the vowel sound of *e*. If you time yourself, you will find that at the first, you will not be able to produce this *e* sound more than fifteen or twenty seconds, while after a few days of practice, you will be able to do so for from forty to sixty seconds. Thus you will gain evidence of improved retaining power.

*Seventh Exercise:* Fill the lungs, and pronounce all the vowel sounds in an abrupt, explosive manner. Words embracing the vowel sounds may be substituted, after the practice on vowel sounds. In a large room, or on hill or in dale, fill the lungs, and shout at the top of your voice, in an explosive, sharp manner: "CHARCOAL!" "HOLD, FOR YOUR LIFE!" or similar calls.

*Eighth Exercise:* Inhale deeply through the nostrils, with the mouth open, without inhaling any breath through the mouth. This exercise is designed to cultivate proper breathing through the nostrils while speaking or singing.

Cultivate the habit of breathing properly, deeply, constantly, while walking or riding, sitting or working.

In all breathing exercises, see that the action of the abdomen and the chest is upward.

Remember always that the nose and not the mouth is the front door to the respiratory organs.

*Ninth Exercise:* "Looking down upon the palms, place one hand on top of the other. Rest the hands against the body, just below the angle of the ribs, with the thumbs pointing straight forward. Inhale deeply through the nostrils. Exhale, pressing the hands straight backward, thus throwing the chest *upward* during exhalation. Be careful not to bend the body forward as pressure is applied. This exercise is especially designed for the proper contraction of the abdominal muscles during exhalations." — Mabel Arnold, physical instructor New England Sanitarium, Melrose, Massachusetts.

## WHILE WALKING

The habit should be cultivated of walking with the chest *up* and the weight of the body largely upon the balls of the feet. This position gives grace and ease to the exercise, strengthens the muscles of the back, and enables one to breathe correctly.

While walking, do not swing the arms beyond the drapery. If you observe others swinging the arms as the pendulum of a great clock, you will

at once be made aware of its ill effect upon the grace and carriage.

### THINK WHAT YOU ARE DOING

Thought is necessary to the nice accomplishment of anything we do. Whether we eat or drink, sit or walk, read or speak, or even breathe, we must think until we have formed right habits, in order to do any of these things correctly. We should not "forget ourselves," as some have erroneously advised; but we should "very much *remember ourselves*," as others advise, and know what we are about — what we are doing — and why, and that we are doing that thing correctly. To do a thing right until it becomes habit is to educate ourselves to do things correctly, naturally, easily.

### PRONUNCIATION

Aspirations or "calls" to public speaking carry with them clearly defined obligations, both in preparation of matter and in manner of delivery. To stand before an audience and continuously speak at a high pitch of the voice, or to speak in so low a tone that we are not heard, is to proclaim our unfitness for our task. A person even moderately prepared for public speaking should be able to know upon what tone of his voice he is speaking, and whether he is heard and understood, and that acceptably. If his hearers are uneasy, he should be admonished to improve either his matter or his manner of delivery, or both.

Mastery of the vowel sounds is as essential to voice training as is the scale to a musical education, or the alphabet to reading.



## EXERCISE ON THE VOWEL SOUNDS

After learning the vowel sounds as given in this word illustration, reading from left to right, then read down the column, from top to bottom, the four sounds of *a*, the two of *e*, the two of *i*, the four of *o*, the two of *u*, and the two diphthongs, as *ā*, *ă*, *a*, *ǎ*; *ē*, *ĕ*; *ī*, *ĭ*; *ō*, *ŏ*, *ōō*, *ŏŏ*; *ū*, *ŭ*; *oi*, *ou*. Although this list does not include all the vowel sounds, it gives those best suited to this exercise.

- ā* Long, as in may, pay, hale, late.
- ă* Open, as in father, aunt, art.
- a* Broad, as in awful, all, call.
- ǎ* Short, as in hat, mat, cat, spat.
- ē* Long, as in meet, beet, street.
- ĕ* Short, as in met, fret, sweat.
- ī* Long, as in isle, idle, I.
- ĭ* Short, as in hit, mit, fit, live.
- ō* Long, as in roe, sow, grow.
- ŏ* Short, as in cot, lot, hot, stop.
- ōō* Extended, as in cool, fool, two.
- ŏŏ* Stopped, as in book, crook, hook, took.
- ū* Long, as in use, tune, duty, duke.
- ŭ* Short, as in ugh, but, strut, cut.
- oi* Compound, as in oil, voice, choice.
- ou* Compound, as in ounce, house, flounce.

There are only two proper diphthongs, as here given, *oi* and *ou*. *Ai*, *oe*, *ae*, and *oe* are by some writers called diphthongs; but as only one of the vowels, in any one of the last quoted, is ever pronounced, they are, by the best authorities, rejected as diphthongs. The sounds of both vowels are plainly heard in *oi* and *ou*, and perfectly blended in pronunciation.

The long *u* is correctly pronounced *yoo*. The *y* must not be dropped, nor must *ch* be substituted



for *y*, as it is when you say, "*Sit choo here*" instead of "*Sit you here*," or *sit-choo-a'tion* instead of *sit-ū-a' tion*. Do not substitute *j* sound for that of *y*, as in *ed' joo-ca-tor* for *ed' ū-ca-tor*.

Carefully and accurately pronounce:

|            |   |     |   |             |
|------------|---|-----|---|-------------|
| Would you? | } | not | { | Would joo?  |
| Could you? |   |     |   | Could joo?  |
| Did you?   |   |     |   | Did joo?    |
| Won't you? | } | not | { | Won't choo? |
| Can't you? |   |     |   | Can't choo? |
| Don't you? |   |     |   | Don't choo? |

Pronounce: educate, graduate, modulate, individual, virtue, nature, culture, gesture, situation, century, congratulate, duet, dupe, duke, duplicate, dubious, endure, produce, dutiful, June, Tuesday, attitude, institute, furniture, literature, rectitude.

If you are at all uncertain as to the exact sound of any one of the vowel sounds, as here given, ask some good reader or teacher to pronounce them for you.

Practice on the vowel sounds should be resolutely taken up and diligently continued, as one of the first requisites to good reading, speaking, or singing. The practice need not occupy long periods of time, but should be repeated two or three times daily. The sixteen vowel sounds should be committed to memory, so that practice may be had at will, when walking or riding.

## SIX VOICE TONES

Vowel practice should be conducted on the six tones of the voice, as follows:

1. In a whisper, clearly and distinctly, avoiding a forced breath sound. When perfectly attained,

the whisper can be heard distinctly in a large auditorium.

2. Ordinary conversational tone.
3. High tone.
4. Highest tone.
5. Low tone.
6. Lowest tone.

After the distinct voice tone practice, begin with the highest tone, and descend steadily to the lowest tone.

Alternate this practice by beginning with the lowest tone, rising steadily to the highest tone.

The mainstay and stronghold of every good reader and speaker is the distinct, clear, conversational tone of voice and manner of address. If he have occasion to speak to one hundred or one thousand persons, they still remain, to the successful speaker, so many units; and to individuals he addresses himself. He endeavors to reach the ear, the mind, and the heart of each member of his audience, especially the man at the farthest end of the auditorium.

## CLEARNESS NOT LOUDNESS

"Many speakers, when rising to address a large assembly, seem to think that, in order to be well heard, it is necessary to speak at the top of their voices. This is a great mistake. Clearness, not loudness, insures audibility."—*Oratorical Trainer,* Hill.

## CHANGE OF PITCH

The successful reader or speaker also remembers that frequent change of pitch and of tone is restful and pleasing to his hearers, and tends to keep them awake and attentive.

The frequent change of pitch and tone is that which makes singing so agreeable to the ear. Monotone speakers sing or croon their hearers to sleep, and ruin their own voices. High-keyed speakers weary their audiences.

In speaking, make every point clear. Imagine always that the audience is needing information on the subject you are presenting. Do not take too much for granted. Make them understand by presenting the matter so clearly that they cannot fail to understand. In repeating an item, never grow careless. Make it more emphatic than the first time. Aim for clearness, first and last and all the time, in pronunciation and in tone.

#### CLEAN-CUT PRONUNCIATION

In order to secure clear, clean-cut pronunciation, attention must be given to the consonants wherever they occur in words, and special attention to final consonants and consonant sounds.

#### ARTICULATION

"A good articulation consists in giving to every letter its due proportion of sound, and in making such distinction between the syllables of which words are composed that the ear shall, without difficulty, acknowledge their number, and perceive at once to which syllable each letter belongs."—*"How to Talk Correctly," Duncan.*

#### FAULTS TO AVOID

"In just articulation, the words are not to be hurried over, nor precipitated syllable over syllable, nor as it were melted together into a mass of confusion. They should not be trailed or drawled,

nor permitted to slip out carelessly, so as to drop unfinished. They should be delivered from the lips as beautiful coins newly issued from the mint, deeply and accurately impressed, neatly struck by the proper organs, distinct, in due succession, and of due weight."—*Austin's "Chironomy."*

"Avoid rapidity and indistinctness of utterance; also a drawling, mincing, harsh, mouthing, artificial, rumbling, monotonous, whining, stately, pompous, unvaried, wavering, sleepy, boisterous, labored, formal, faltering, trembling, heavy, theatrical, affected, and self-complacent manner; and read, speak, and sing in such a clear, strong, melodious, flexible, winning, bold, sonorous, forcible, round, full, open, brilliant, natural, agreeable, or mellow tone, as the sentiment requires; which contains in itself so sweet a charm that it almost atones for the absence of argument, sense, and fancy.

## BE YOURSELF

"Read just as you would naturally speak on the same subject and under similar circumstances, so that if any one should hear you without seeing you, he could not tell whether you were reading or speaking."—*Duncan.*

"Reading should be a perfect facsimile of correct speaking, and both exact copies of real life."  
—*Bronson.*

## ACCENT AND ARTICULATION

"A good articulation is to the ear what a fair handwriting is to the eye. It is essential both in public, and in private conversation, and is within the reach of every one whose vocal organs are not radically defective.

"Unaccented vowels are often enunciated imperfectly, or not at all. Beware of this fault. Each letter that is not silent should tell upon the ear in its true character.

"Let your accent be well marked and sustained, if you desire to speak and read with brilliancy and effect.

"Avoid sharp, rough, husky, and guttural tones. Fullness, roundness, smoothness, sweetness, and purity are the qualities of tone desired.

"Very loud speaking is vulgar and unnecessary. Speak deliberately and distinctly, and you will be heard and understood.

"Do not allow overcareful attention to rules to induce a stiff and formal pronunciation. It is better to be natural than to be mechanically correct.

"The letter *r* is often imperfectly sounded. It should not be trilled too lengthily or dropped out altogether. It has a gentle rolling sound, and should always be heard. Read 'Around the rugged rocks the ragged rascals ran.'"—*"How to Talk Correctly," Duncan.*

## CONSONANT SOUNDS

|                 |                 |
|-----------------|-----------------|
| b as in ball.   | ng as in hang.  |
| ch as in chest. | p as in pate.   |
| d as in din.    | r as in run.    |
| f as in file.   | s as in sin.    |
| g as in gun.    | sh as in shine. |
| h as in hat     | t as in tin.    |
| j as in just.   | th as in thin.  |
| k as in king.   | th as in thine. |
| l as in lay.    | v as in van.    |
| m as in man.    | w as in wool.   |
| n as in nine.   | z as in zeal.   |

"Our consonants are the key to all cultured and distinct articulation. 'Take care of your consonants.' The final consonant locks the word, which, indeed, is never finished if the final consonant be not heard. Pay homage to your consonants. Never slur or miss one.

"In good reading and speaking, there is no such thing as a trifle. Perfection is made up of trifles, and perfection is no trifle."—*"The Art of Reading and Speaking," James Fleming.*

### MIND YOUR D'S AND T'S

Hill, in his "Oratorical Trainer," says that "it may be laid down as a general rule for regulating distinct enunciation, that whenever a word ends with a consonant, *the lower jaw must fall before beginning the utterance of the following word*, more especially when it begins with the same consonant." Other teachers of elocution have called attention to this as a distinct aid to the nice pronunciation of final consonants.

Try to read "the Ethiopian's skin" without dropping the lower jaw between the two s's, and see if you are not reading of the "Ethiopian's kin" instead. Also "the leopard's spots" and "a great abbey." "A gray tabby" will not answer.

The final *d* disappears from word endings oftener than any other consonant. Look out for this. Do not say "good an' bad" for "good and bad," "deep an' dark" for "deep and dark." "Cause and effect" sounds better than "cause an' effect," "loaves and fishes" than "loaves un fishes," "worse and worse" than "worsen worse," and "up and down" than "up 'n' down." Vessels do not come to "lan," but to land. "You'n I," "pen un ink," "hooks en eyes," are too often heard by others than ourselves. "Over and over" is good

advice to the student, and sounds well; but *Ann Dover* is too often prominently introduced into discourses.

## EXERCISES

The following poem offers an excellent exercise on the final consonant *d*:

"Gold! Gold! Gold! Gold!  
 Bright and yellow, hard and cold,  
 Molten, graven, hammered, and rolled,  
 Heavy to get, and light to hold,  
 Hoarded, bartered, bought, and sold,  
 Stolen, borrowed, squandered, doled,  
 Spurned by the young, hugged by the old  
 To the very verge of the churchyard mold."  
—Tom Hood.

## FINAL T AND TS

"Amidst the mists and coldest frosts,  
 With barest wrists and stoutest boasts,  
 He thrusts his fists against the posts,  
 And still insists he sees the ghosts."

## REMEMBER G

The final *g* is the next to suffer at the hands, or rather the mouth, of the careless reader or speaker. Distinguished and titled members of Parliament in England, or of public bodies in America, certainly detract from their dignity when they tell what they are "goin'" to do in "formin'" committees and "organiz'n'" demonstrations; but, as Miles says, "as for obligin' his hearers with a final *g* — why, this is beneath the notice of one who aims at 'reformin' the 'constitootion' and 'preservin' the nation.'"

In a similar manner, Mr. Miles declares, speakers from exalted platforms have spoken of "the

Imperial Institoot Fun'," and in omitting the final *d*, have made fun of the Imperial Institute. In "startin' or stoppin'," "goin' or comin' or stayin'," "runnin' or walkin'," "wakin' or sleepin'," it is better to add the final *g*.

## COLDS

Catching cold, the dread of public speakers and singers, because so suddenly unfitting them to fill their appointments, may be avoided usually by observing a few simple suggestions.

### HOW TO AVOID COLDS

First: By the cool morning bath, either shower, plunge, sponge, or cold wet towel rub, followed by vigorous dry towel and hand rubbing, sufficient to set up a good reaction and circulation. Practiced daily, the cool bath stimulates the skin to healthy action, and thus enables it to resist cold-taking, or the sudden changes that lead to it.

Second: By subsisting largely on a fruit, grain, and nut diet; always avoiding overeating as one of the most provocative causes of cold-taking. If you will observe this, you will soon learn that your hard colds nearly always follow transgression in the quantity of food taken. Also avoid meats, pastry, highly seasoned foods, condiments, all alcoholic drinks, tobacco, tea, coffee, cocoa, and chocolate. Anything added to water, as tea, coffee, etc., has to be eliminated by the kidneys. Hence we should not add this burden to the legitimate work of these faithful organs.

### PERSONAL HYGIENE

Singing birds live on grains and fruits, foods ripened by the sunshine, and they live up in the



top branches, and breathe pure air, drink only pure water, and take their daily bath.

Crows and vultures live on dead flesh, and their voices indicate their habits. Take the hint. Diet has to do with the tone and sweetness of the voice.

## BETTER THAN CURE

Under the heading "A Few Ounces of Prevention," Nathan Sheppard advises university students to dash cold water on the throat three hundred and sixty-five days in the year, and wipe it off with a coarse towel, and assures them that it is three hundred and sixty-five ounces of prevention per annum. It also strengthens the outside and inside muscles of the throat. So also does the drinking of cold water, but not while speaking, as this is a very pernicious habit.

Mr. Sheppard recommends, too, the wearing of silk about the neck, but never wool. He says: "Silk keeps off the cutting wind without creating moisture, and can be left off without harm. Wool heats and moistens; and once accustomed to it, the omission of it is dangerous."

## KEEP THE MOUTH CLOSED

He further says: "Keep your mouth shut when you are not using it for eating, drinking, or speaking. It is not to be used for breathing; breathe through your nose."

A few moments' sleep, or even an hour's sleep, just before speaking, is highly recommended as one of the best possible preparations for the effort.

## TREATMENT FOR COLDS

*To Cure a Cold.*—If you experience chilliness, or begin to sneeze, arouse yourself at once to

throw it off. By rapid, sharp percussion and slapping, quickly warm the chilled parts, as the limbs, the arms, or the feet. If the shoulders or the back have been chilled, call upon some one to do the percussing for you, and encourage him to apply it vigorously. Take a brisk walk on the veranda or over the hills. Breathe deep inspirations of fresh air.

## SIMPLE REMEDIES

If the head is especially affected, inhale steam, with or without eucalyptus or menthol or camphor. Should the cold refuse to yield to this treatment, abstain from food for a meal or two, or for a day or two if necessary, using only fruits or fruit juices; and before retiring at night, sit for twenty minutes with the feet in hot water, as hot as can be borne, adding boiling water at intervals to keep up the temperature, and wrap the limbs and the bath about with a warm rug or blanket. At the same time, combine the hand bath, by holding a large basin of hot water in the lap, immersing the hands and wrists in it, as hot as can be borne. This will relieve all sense of chilliness, and tend to equalize the circulation. Severe colds and influenza usually yield to a single treatment of this kind. Retire immediately after treatment. During treatment, a cool cloth may be applied to the head, to prevent faintness. This bath usually produces sleep and a sense of restfulness. Dr. D. H. Kress, of the Washington, D. C., Sanitarium, has named this "the Starr treatment for colds."

## AVOID DRUGS

Avoid drugs, patent medicines, cough mixtures, and all strong drinks. Drink hot lemonade or

pure hot water. Get all the rest and sleep you can while the cold is on.

Absolute rest of the vocal cords while they are inflamed or congested by colds is imperative. Voice exercises when in usual health, on the other hand, are preventives of colds and lung troubles.

Infectious colds can often be abated or prevented, and should be treated by thoroughly washing the throat and the nasal passages with some mild alkaline antiseptic wash.

## TEMPERANCE

"As to the daily life," says Lennox Browne, F. R. C. S., "the daily food should be nutritious, easily digested, moderate in quantity, taken at regular hours, and not eaten at shorter interval than three or four hours before using the voice. Hot peppers, pickles, and highly spiced dishes are to be avoided, and especially the practice of sipping cold or iced water during the intervals of a performance. Temperance, at all times desirable in every individual, is far more to be insisted upon in the case of the voice-user, no personal habit having a more baneful effect on the purity and power of the voice than undue indulgence in alcohol." Alcohol or tobacco used at all by the speaker is used to his injury. Sweets of any kind are injurious to the throat and the general health.

## CLOSE THE AVENUE

The mouth and the throat should be protected from the cold night air after speaking or singing. Hence the good advice to "keep your mouth shut" all the way home. Let others talk to you, but do not talk. Avoid, as much as possible, the breathing of dust, smoke, and fogs.

## HINTS

## WHAT TO AVOID

Avoid lengthy introductions.

Introduce an interesting feature of your subject at the start.

Make no apologies for condition of voice, preparation, or anything else.

Do not spoil your subject by "an undue postponement of the conclusion."

There is as great an art in stopping while the interest is high as in beginning well.

Do not deceive and disappoint your hearers by promising to "stop in just another minute," or after "one more quotation," and then continue from fifteen to twenty minutes longer.

It is well to take the audience into your confidence at the start, and tell them plainly what you plan to present, and present it at once, and stop when you have finished.

Have a clear point in mind when you start, state your point, stick to your point, never lose the point, and be sure to make your point.

The majority are moved by the simple, powerful utterance of deep conviction. No amount of training can take the place of the force of conviction. The grandest utterances of the greatest speakers were not written for the occasion, but the occasion called them forth from a breast aglow with the subject.

## CLEARNESS AND BREVITY

Brevity is always applauded. Too much detail is wearisome. Thirty or forty minutes is as long as the majority can listen to the ordinary speaker. The mind of the average person becomes weary

after thirty minutes' continuous, thoughtful attention, and fails to retain what is said.

When the interest wanes, uneasiness and restlessness announce that the time to close has already passed. Always stop while your audience is restful and attentive, if you wish them to listen to you again.

Thorough preparation and careful winnowing are essential to brevity. It is a good plan to write out in detail a proposed extemporaneous speech, that its parts may be examined one by one, and only those vital to the subject be retained.

## STOP WHILE THE INTEREST IS UP

"Many make a mistake in their preaching in not stopping while the interest is up. They go on speechifying until the interest that had risen in the minds of the hearers dies out, and the people are really wearied with words of no special weight or interest. Stop before you get here. Stop when you have nothing of special importance to say. Do not go on with dry words that only excite prejudice, and do not soften the heart. You want to be so united to Christ that your words will melt and burn their way to the soul. Mere prosy talk is insufficient for this time."—*Testimonies*, volume 3, page 419.

## OBJECT OF THE MINISTRY

### PREPARATION

Evangelists and ministers of the gospel who long for success in their ministry, who covet the ability and power to move minds and hearts, who desire that their message shall be always fresh, and their lips continuously touched with the live

coal of attractive utterance, should consider that the one theme upon which they may reasonably expect the greatest assistance of the powerful agency of the Holy Spirit, is the exhaustless topic of "the unsearchable riches of Christ," "the righteousness of God, which is by faith of Jesus Christ." *Preach Christ*. "Cease not to teach and to preach Jesus Christ." "Lift Him up, the Man of Calvary;" and to your great joy, you will experience the conscious help of the Holy Spirit, whose work it is to "take of the things of Christ, and reveal them."

Do not make yourself the topic of public discourse. It is in very bad taste, and of course unprofitable. Study and talk only on large and profitable themes.

## SUCCESSFUL SPEAKERS

The successful speaker requires a fund of information upon his subject beyond what he expects to give out to the people on any single occasion. From this fund, he wisely selects his most forceful periods and best materials.

Speakers who move their audiences and carry them with them, are those who hold decided convictions, and who live over their discourses by day and by night, days and weeks, and even months and years, in advance of their public delivery. The utterance of heartfelt conviction in the simplicity of natural power and oratory, carries with it a delightful charm, and wins the approval of honest hearts.

The education of the voice should receive attention in early childhood. Intelligent parents should correct harsh and unpleasant tones of voice in their children, and encourage in them a love for sweet and happy voice tones.

## ALWAYS DO YOUR BEST

On every occasion granted you to speak, do your best. Give those present the choicest thoughts in your possession, even though the audience be small and the time seem inopportune.

Pattern after Jesus, the world's greatest speaker. Hear Him at the well of Samaria, speaking to one woman, or to Nicodemus at night. These two discourses—"the water of life" and "the lifting up of the Son of man"—are possibly oftener quoted than any others of His all-wonderful discourses. We should always do our best for the "one-soul audience." To despise "the day of small things" rates a man small for all occasions.

"Those who abide in Jesus will be happy, cheerful, and joyful in God. A subdued gentleness will mark the voice, reverence for spiritual and eternal things will be expressed in the actions; and music, joyful music, will echo from the lips; for it is wafted from the throne of God."—"*Testimonies*," volume 4, page 626.

## A SERIOUS QUESTION

"What is the object of the ministry? Is it to mix the comical with the religious? The theater is the place for such exhibitions. If Christ is formed within, if the truth, with its sanctifying power, is brought into the inner sanctuary of the soul, you will not have jolly men, neither will you have sour, cross, crabbed men, to teach the precious lessons of Christ to perishing souls." "A jovial minister in the pulpit, or one who is stretching beyond his measure to win praise, is a spectacle that crucifies the Son of God afresh, and puts Him to open shame."—"*Special Counsel to Ministers*," pages 2 and 5.

VOICE TRAINING FOR  
WORKERS

The following choice and valuable counsel on the right use of the voice is with much pleasure embodied in this manual, by consent of the publishers of "Gospel Workers," edition of 1915:

"In all our ministerial work, more attention should be given to the culture of the voice. We may have knowledge, but unless we know how to use the voice correctly, our work will be a failure. Unless we can clothe our ideas in appropriate language, of what avail is our education? Knowledge will be of little advantage to us unless we cultivate the talent of speech; but it is a wonderful power when combined with the ability to speak wise, helpful words, and to speak them in a way that will command attention.

## SPEAK CLEARLY

"Students who expect to become workers in the cause of God should be trained to speak in a clear, straightforward manner, else they will be shorn of half their influence for good. The ability to speak plainly and clearly, in full, round tones, is invaluable in any line of work. This qualification is indispensable in those who desire to become ministers, evangelists, Bible workers, or canvassers. Those who are planning to enter these lines of work should be taught to use the voice in such a way that when they speak to people about the truth, a decided impression for good will be made. The truth must not be marred by being communicated through defective utterance.

"The canvasser who can speak clearly and distinctly about the merits of the book he wishes to sell, will find this a great help in his work. He



may have an opportunity to read a chapter of the book, and by the music of his voice and the emphasis placed on the words, he can make the scene presented stand out as clearly before the mind of the listener as if it could actually be seen.

"The one who gives Bible readings in the congregation or in the family should be able to read with a soft, musical cadence which will charm the hearers.

#### EXPRESSIVE AND IMPRESSIVE

"Ministers of the gospel should know how to speak with power and expression, making the words of eternal life so expressive and impressive that the hearers cannot but feel their weight. I am pained as I hear the defective voices of many of our ministers. Such ministers rob God of the glory He might have if they had trained themselves to speak the word with power.

"No man should regard himself as qualified to enter the ministry until by persevering effort he has overcome every defect in his utterance. If he attempts to speak to the people without knowing how to use the talent of speech, half his influence is lost, for he has little power to hold the attention of a congregation.

"Whatever his calling, every person should learn to control the voice, so that when something goes wrong, he will not speak in tones that stir the worst passions of the heart. Too often the speaker and the one addressed speak sharply and harshly. Sharp, dictatorial words, uttered in hard, rasping tones, have separated friends and resulted in the loss of souls. . . .

"Let those who pray and those who speak pronounce their words properly, and speak in clear, distinct, even tones. Prayer, if properly offered,

is a power for good. It is one of the means used by the Lord to communicate to the people the precious treasures of truth. But prayer is not what it should be, because of the defective voices of those who utter it. . . .

“Let God’s people learn how to speak and pray in a way that will properly represent the great truths they possess. Let the testimonies borne and the prayers offered be clear and distinct. Thus God will be glorified. Let all make the most of the talent of speech. . . .

“When you speak, let every word be full and well rounded, every sentence clear and distinct, to the very last word. Many, as they approach the end of a sentence, lower the tone of the voice, speaking so indistinctly that the force of the thought is destroyed. Words that are worth speaking at all are worth speaking in a clear, distinct voice, with emphasis and expression. But never search for words that will give the impression that you are learned. The greater your simplicity, the better will your words be understood.

## CULTIVATE THE VOICE

“Young men and women, has God placed in your hearts a desire to do service for Him? Then by all means cultivate the voice to the utmost of your ability, so that you can make plain the precious truth to others. Do not fall into the habit of praying so indistinctly and in so low a tone that your prayers need an interpreter. Pray simply, but clearly and distinctly. To let the voice sink so low that it cannot be heard, is no evidence of humility. . . .

“While teaching the people their duty to obey God’s moral law, they should not be found violating the laws of God in regard to health and

life. Ministers should stand erect, and speak slowly, firmly, and distinctly, taking a full inspiration of air at every sentence, and throwing out the words by exercising the abdominal muscles. If they will observe this simple rule, giving attention to the laws of health in other respects, they may preserve their life and usefulness much longer than men in any other profession. The chest will become broader, and . . . the speaker need seldom become hoarse, even by constant speaking. Instead of becoming consumptives, ministers may, by exercising care, overcome all tendency to consumption.

“Unless ministers educate themselves to speak in accordance with physical law, they will sacrifice life, and many will mourn the loss of ‘those martyrs to the cause of truth’; when the facts in the case are, that by indulging in wrong habits, they did injustice to themselves and to the truth which they represented, and robbed God and the world of the service they might have rendered. God would have been pleased to have them live, but they slowly committed suicide.

“The manner in which the truth is presented often has much to do in determining whether it will be accepted or rejected. All who labor in the great cause of reform should study to become efficient workmen, that they may accomplish the greatest possible amount of good, and not detract from the force of the truth by their own deficiencies.

“Ministers and teachers should discipline themselves to articulate clearly and distinctly, allowing the full sound to every word. Those who talk rapidly, from the throat, jumbling the words together, and raising the voice to an unnaturally high pitch, soon become hoarse, and the words

spoken lose half the force which they would have if spoken slowly, distinctly, and not so loud. The sympathies of the hearers are awakened for the speaker; for they know that he is doing violence to himself, and they fear that he will break down at any moment. It is no evidence that a man has zeal for God because he works himself up into a frenzy of excitement and gesticulation. 'Bodily exercise,' says the apostle, 'profiteth little.'

"The Saviour of the world would have His collaborators represent Him; and the more closely a man walks with God, the more faultless will be his manner of address, his deportment, his attitude, and his gestures. Coarse and uncouth manners were never seen in our pattern, Christ Jesus. He was a representative of heaven, and His followers must be like Him.

#### GOD'S WORK AND YOURS

"Some reason that the Lord will by His Holy Spirit qualify a man to speak as He would have him; but the Lord does not propose to do the work that He has given man to do. He has given us reasoning powers, and opportunities to educate the mind and manners. And after we have done all we can for ourselves, making the best use of advantages within our reach, then we may look to God with earnest prayer to do by His Spirit that which we cannot do for ourselves."

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